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SOME PROVENÇAL ETYMOLOGIES

enclutge OR *encluge*

The word *inclusor* is recorded in Du Cange, Vol. III, page 798, as meaning a goldsmith or one who sets gems. Examples of its use may be found in the following: "Juxta istam sit disposita alia cella, ubi aurifices vel *inclusores* seu vitrei magistri convenient ad faciendam ipsam artem" (*Guidonis Discipl. Farfensis*, cap. 1). In the *Vocabulary* of Joannus de Janua and Guillelmus Bretoni we also find the word *inclusor* defined as: "qui aliquid *includit* sicut auri faber qui *includit* gemmam in anulo." A number of other examples may be found in Du Cange. It is apparent from this that the verb *includo* itself was a technical term used of making a gold or other metal setting for a gem. Now the commonest tool of a goldsmith or any other smith is his anvil or *incus* > *incudo*. In the case of a goldsmith this would invariably be of small size, and such a diminutive as **incudicum* could well have been used. If the smith himself were an *inclusor*, if one of his most frequent operations is to be expressed by *includo*, if he did his work upon an **incudicum*, is it not reasonable to suppose that this last could be readily influenced and changed to **includicum*? Another word which could have helped in this analogy is *enclastre* which is defined in Du Cange, also on page 798 of Vol. III as: "*enclastre* dici videtur vel pala quae *includit*, vel lapellus seu gemma quae *includitur*." **Includicum* develops regularly into *enclutge* or *encluge* as *medicus* does to *metge* or *mege*. It remains to prove that the goldsmith's art was a widespread one, but this I do not consider necessary. But even so, the armorer too must have had frequent occasion to use this same word *includo* in the foregoing connection. How many swords were inlaid and set with gems and other precious things—even relics as the famous sword of Charlemagne would seem to suggest, which according to the *Chanson de Roland* and other epics was inlaid with a piece of the "true lance." If this explanation of the inserted *l* holds good, the French *enclume* can also be explained by the use of a different suffix.

soanar, "TO REJECT"

There is in Vulgar Latin a suffix *-anus* which is capable of making an adjective out of a preposition. The most notable example is probably ¹**superanus* > Tusc. *soprano*; Fr. *souverain* (>Ital. *sovrano*), Prov. *sobran*, Span. *sobrano*.

Now there could very easily have existed a similarly made form **sub-anus*, based on the preposition *sub*, meaning that which is "under quality," "under the average," "rejected." A verb formed from this on the model of the first conjugation would give **subanare* > **soβanar* > *soanar* (the bilabial spirant being regularly absorbed by the preceding labial vowel, as is the case with a bilabial spirant before the accent).

The first objection which one might put forward to this theory is: What has become of the intervening noun or adjective **soβanus* upon which the verb was made? There does exist a noun *soan* in Provençal which is commonly believed to be a postverbal to *soanar*. There are two examples of it in Appel's *Provençalische Chrestomathie* (to use a convenient reference):

Sel qui no val ni ten pro per semblan,
pro ni valen no's tanh que hom l'apel,
ni dreiturier, quan met dreg *en soan*,
ni vertadier, quan vertat non espel;

[*Peire Cardenal*. 77. 41.]

lo nom de ,la donna^c desman,
que'l nom pert, pos met *en soan*
cavalhiers, don lo noms li sors.

[*Lo Dalfin d' Alvernhe and Perdigo*. 95. 34.]

There is no legitimate reason why this *soan* should not represent the noun **soβanus* upon which **soβanare* was made.

olifan

Meyer-Lübke in Part III of his *Etymologisches Wörterbuch* gives the Provençal forms *olifan* and *aurif(l)an* as derived from *elephas*, No. 2841. A very common combination in ancient art was the so-called *chryselephantine* from the Greek χρυσελεφάντινος, that is of gold and ivory. The famous Phidian statues, the Olympian

¹ See W. Meyer-Lübke's *Etymologisches Wörterbuch* under **superanus*.

Zeus, the Argive Hera, and the Athena Parthenos were made of this material. Since ivory was also used quite freely during the early Middle Ages, it is natural to suppose that it was fitted together in the old traditional way, with gold or some other precious metal. Indeed in that passage of the *Roland*, beginning at line 2295, where Roland has just broken his *olifant* on a pagan head, we find:

Fenduz en est mes olifanz el gros,
Ça jus en est li cristals et li ors.

In early French and Provençal, then, we might reasonably suppose such a form as **aúrielepánt*, which would be somewhat similar to the formation *ori-flamme* (**auriflamma*). This would become successively **aurilephánt* > **aúrilfant* > *aúrif(l)an* (which is one of the forms recorded). In Northern France this would have given the form *orifant* or *olifant*, and when carried to the Provençal districts this form as it seems would have eventually supplanted such a formation as *aurif(l)an*. The word *olifan* would mean therefore, if exactly translated, *of gold and ivory* instead of *of ivory* alone.

URBAN T. HOLMES, JR.

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